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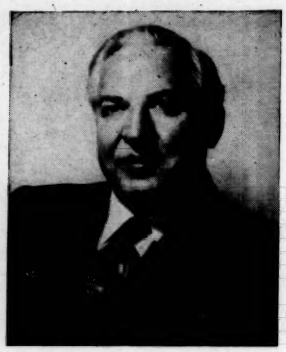

a rearmament program for peace not war

an editorial

IN surveying the vista of the past half century, an awful fact becomes evident. Great waves of prosperity which we have had in this time have been created by the artificial stimulation of wars. The last war cost us 300 billion dollars. Another war would probably double this expenditure. And who can measure the cost in human lives? And still there persists the general feeling that the only way to gain prosperity is via military expenditures and a military economy.

Every one of our political leaders approves the appropriation of monies for military purposes, but let someone suggest spending the same amounts of money for improvements which would create a better standard of living and a lasting prosperity and we encounter a tremendous opposition. I am led to imagine what might happen to our economy if dreams should come true and tomorrow the war in Korea were to end, the nations of Europe and Asia were to live side by side with each other and with us, and all would disarm and live up to the decisions of the United Nations. This is what we want to happen and what we are praying for. Yet if it came to pass I'm afraid there would be economic chaos instead of the beginning of a new era of peace and prosperity.

One of the best ways of making a dream come true is to be prepared for it. We must begin to change our thinking and start preparing the blueprints at once for a true prosperity. Let us encourage these projects which can bring prosperity without the horrors of warfare:

a) Tear down slums and build livable homes on a national scale;
b) Build schools and badly needed hospitals on a national scale;
c) Create more parks, places of wholesome recreation for a community;
d) Build more subways and improve other means of transportation;
e) Build highways to move traffic more efficiently;
f) Build municipal garages in all cities;
g) Rebuild ground floors of all buildings in congested areas to permit trucks to load and unload inside of buildings;
h) Improve rivers to remove danger of flood;
i) Build dams for greater power and water supply;
j) Promote reforestation and the prevention of land erosion;
k) Create a national theatre to sponsor and encourage dance and other theatrical arts, on an equal plane, or a greater than that practiced by many foreign governments.

Our needs are many, but even these I have enumerated are enough to keep every able bodied person at work for the next twenty-five years. And yet these projects will cost only a fraction of what a major war would take. But above all, these projects will pay dividends in health, happiness and security, whereas every dollar spent for war is drained from our natural wealth and is unreplaceable.

For a number of years we may also have to increase our farm productivity in order to help the rest of the world get on its feet. We can help with food first and later with modern farm equipment to enable them to feed themselves.

Only in a world without hunger can there be lasting peace.

Sincerely yours,

dance magazine

volume XXV number 7

july, 1951

the largest, most widely read dance publication in the world

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ON THE COVER: Daniel Nagrin and Miriam Pandor — as the Scout and the Indian girl in Mr. Nagrin's opus, FACES FROM WALT WHITMAN, a group work premiered at the Hunter Playhouse, New York City, May 25, 1951. The photograph by Peter Basch.

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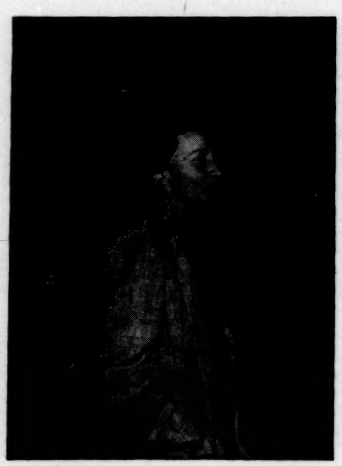
Via the GRAPEVINE

THE State Department's refusal to grant **Mary Wigman** a visa to enter the United States has not only put a crimp into the Connecticut College-N. Y. U. summer session, but has taken a lot of the festivity out of the New London Festival. But fortunately for the student body (a record enrollment this year) there will be consolation and rejoicing in the announcement that **Martha Graham** and **Charles Weidman** have been added to the already impressive faculty, by way of a consolation prize . . . This year's New London festival program is limited to five performances only, from Thursday, August 16th — Sunday, August 19th — and these threaten to sell out well in advance, so those planning to attend would do well to insure themselves of a seat by writing the Festival Committee soon. Of the five slated performances, Friday, the 17th of August is described as "Mexican" night, with an all-Mexican program to be given by **Jose Limon** and company, and including such works as TONANZINTIA, La MALINCHE, DIALOGUES and what is now called the Halffter solo (to be retitled). A full calendar will appear in these columns next month . . . The Louisville Orchestra announces that **Norman Dello Joio** has been commissioned to compose the score for the second commissioned dance concerto to be given by **Martha Graham** and the **Louisville Orchestra** at a premiere set for some time in December, 1951. The work is without title at present . . . American ethnic dancer **Juana** is back in New York for a brief vacation after two years abroad of continuous concertizing. What started out in 1949 as a six-week engagement turned into a phenomenal two years, visiting such inaccessible places as Yugoslavia, the interior of Morocco, and more accessible places like London, Paris, Rome, Copenhagen, Stockholm, Oslo and others, in all of which she has unfailingly scored . . . **Edith Allard,** the American ballet dancer, who went to Paris for a visit in 1949 and remained to become a solo dancer at the Chatelet Theatre there has scored, also, in another manner. Miss Allard married Parisian physiotherapist Serge Signoud in Paris on May 9th, in a very French wedding, bathed in champagne and tears, with all members of the Chatelet's ballet attending with gifts, and the student-dancer attached to Miss Allard (a pretty French custom) bearing the dancer's wedding bouquet for her . . . Paul, the five year old son of **Paul Petroff** and ballerina **Nana Gollner,** presently on tour with a company in the West Indies, is a much-travelled individual for his years, having been packed with the costumes and toe shoes on ballet tours since he was six months old. Now, at a mature five, he recently made his mind up to travel on his own; consequently, in a stop at the Jamaica airport, he wandered off by himself, unnoticed by his parents, the dancers and airport attendants. In the panic that ensued, every inch of the airport was searched for him to no avail and finally everyone drove off in several cars to their Jamaica hotel, fully expecting to find him there waiting for them. Some little time later, Junior wandered back into the terminal building, having concluded a full inspection of the hangars, and was restored to his (by then) overcome parents by an obliging newspaperman with a car. Not only adventure, but love, also, is abloom in this company. **Anne Stratz** and **Henry Manney** of the company have announced their engagement . . . United Artists is expected to release the distinguished Jean Renoir's film, THE RIVER, based on Rumer Godden's novel, filmed in India and France, and of great interest to dancers for the extensive depiction of genuine Bharata Natya dancing of the classic school seldom, if ever, seen outside of India. The Indian dancer **Radha,** is the featured player. . . . Fans who adore the **Jack Cole**-isms in the Danny Kaye film, ON THE RIVIERA, will be entranced to hear that Cole himself can be seen in this film, in the finale, unannounced in any of the credits, but very much there. See if you can spot him . . . **Jack Gansert,** once a headliner in the Ballets Jooss, headlines the list of ballet, modern and tap dancers involved in the city of Detroit's giant show "City of Freedom," to be given at the University of Detroit Stadium for an eleven night run beginning July 13th in connection with the 250th birthday celebration of the city of Detroit. Gansert will appear in six modern dance sequences and will serve as choreographer for the modern dance group to appear in this show. Gansert, since 1949 a faculty member of the Julie Adler School of Detroit, last year became a U. S. A. citizen. The ballet groups in "City of Freedom" are to be directed by **Olga Fricker,** one of Detroit's leading choreographers and dancers . . . Strings are being pulled both sides the Atlantic to give Paris and other European capitals a chance to see the **Herbert Ross-John Ward** ballets, with the original company which last year showed CAPRICHOS to New York. . . . **Andre Eglevsky** goes to Pittsburgh in July to appear in the operetta season given there, making one appearance with Maria Tallchief, and one without . . . All those fascinating pictures of the dancers in the musicals GUYS AND DOLLS, OUT OF THIS WORLD and THE KING AND I which appeared in the June issue were taken by but unfortunately not credited to Fred Fehl. This is in response to the numerous requests for the source. Correction, please, also, on the identity of the two Mexican dancers seen in the photo with Jose Limon on page 18 of the June issue. These were **Beatriz Flores** and **Salvador Juarez** . . . It will be a happy welcome back to **Johnny Mattison,** when he appears this summer in Chicago, after an absence of many years, teaching tap and production numbers for the 1951 convention of the Chicago National Association of Dancing Masters . . . The Dance Educators of America in its July convention at the Hotel Statler in New York will make announcement at its annual banquet of the awards for merit to be given four outstanding artists in the individual fields of Variety dance, Television dance, choreography in Broadway musicals and ballet. Last year the Association made awards to **Nana Gollner, Agnes de Mille, Jimmy Starbuck** and **Bill Callahan;** the award of the previous year went to **Vera Ellen,** cinema dancer . . . **Salvatore Guida** made a concert debut in New York May 25 at the Barbizon Plaza Theatre in dances of his own creation . . . A twisted ankle has postponed the Ziegfeld Theatre performance of **Thelma Johnson Streat** to the 15th of July . . . **Sybil Shearer** made two surprise forays outside the forests of Northbrook, Illinois, where she resides, in exceptional appearances in concert May



Snapshot of Galina Ulanova, ballerina of the Moscow Bolshoi Theatre, taken upon her arrival in Florence, Italy, last month, for concert appearances with Soviet dancer and partner Kondratov. This marks the first occasion in years of the visit of a Russian dancer outside the exact borders of the U.S.S.R. and more than a decade since such a visit to any Western country.

continued on page 32

reviewed by Ann Barzel

"Once Upon A Time"

•

A Sybil Shearer solo opus

SYBIL SHEARER — a recent portrait.

FOR several years **Sybil Shearer** har been withdrawn from the main stream of American dance and she has gone her own individual way. Her dancing reflects her way of life which is in a relaxed artistic community, far from New York's 16th St. and 57th St., and their trends and tendencies.

Miss Shearer has been working a great deal with children and something of their world is in her new dance program titled "Once Upon A Time."

She has created a number of characters — an affected princess, a tattered hag, a jovial wench, a graceful nymph — and has named them whimsically Yanchi, Relluckus, Medmiga, Rundunse, Quilla, Lillone. She has set them moving to music by Brahms, Prokofieff, Debussy, Scarlatti and woven into them her own comments on women.

The old slattern clutching at an evasive rag, the dainty-dainty doll, the jolly flirt may be in more places than never-never land. Miss Shearer's "Once Upon a Time" may not be just a fairy-tale.

The program opened with Simollindell, who was perhaps the dancer herself, groping in the half-dark towards once-upon-a-time. Theoretically, it was a logical way to start the program, but it was shocking to have the curtain go up on a dim stage and one dancer moving about in the thick silence.

The program closed with a repetition of Simolindell wandering back, to perhaps reality, and that was effective. There was no intermission to break the spell, but the waits for costume changes disturbed the mood as much.

Miss Shearer's technique is as fantastically strong as ever. She is complete mistress of herself.

Helen Morrison's lighting was the most theatrical part of the program. She managed to fill the stage with three-dimensional blobs of light, and patterned the floor in a hopscotch design of sharply bounded, deeply colored spaces.

---

dancers on video

by Ann Barzel

SUMMING up the TV year, the principal and most pleasant conclusion to be drawn is that for a respectable number of dancers it was a living, more secure and normal than a person choosing to be a dancer dare expect.

To the small circle of choreographers and dance directors it has been an education, chiefly in what you cannot do on account of cameras, space, sponsors and the dancers someone else chose. A few were smart enough to learn some of the possibilities of the medium, things like montage tricks, illusions, timing, how to beat the singers to the lens and how to keep dancers moving without moving them away.

It has been the year of **James Starbuck** (Show of Shows), **Tony Charmoli** (Your Hit Parade,. **James Nygren** (Stop the Music) and **Edith Barstow** (Dave Garroway Show). You'll remember the **Hamilton Dancers, Nelle Fisher** and **Jerry Ross, Bill Callahan** and **Ray Malone.**

It was also the year of ballets about the big city (slums, saloons and subway stations), young love in the park, the eternal triangle on the roof, the old home town (circa 1910), West Indian numbers, East Indian numbers to the same tunes, cancans (to Offenbach), Dancing in the Dark (with shadow and cloud effects), cat and canary numbers (on the pernts with the cat ending up in the cage) and puppets who turn into acrobats.

It was the year when every Paris production number called in **Lucienne and Ashour's** Apache number for atmosphere and when **Dorothy Jarnac** was called in when a show wanted to look smart. It was the season when plaid coats were **de rigeur** for every male dancer and when the partner for the guest ballerina was likely to be **Peter Gladke.**

The recent past brought in a crop of baseball ballets, the cutest with **Anita Alvarez** batting high on the Jack Carter Show (NBC-April 7). **Mata and Hari** and their group appeared several times on Show of Shows (NBC Saturdays) doing their sports reel and a piece about a Hollywood director at work on the usual characters and achieving real satire. There was also Hari as a drunk carrying on a mad flirtation with Mannequin Mata, immovable in a shop window.

Aura Vinio and **James Russell** did one of their nicest numbers on the Dave Garroway Show (NBC-Sundays) when Traffic Cop **Russell** danced directions to Stranger-in-town Vinio.

Jean Babilee and **Nathalie Philippart** on Toast of the Town (CBS-April 22) gave the country at least a squint at the much heralded duo, although this type of presentation is hardly conductive to savouring the artistry of performers whose forte is atmosphere. **Colette Marchand** made several appearances on the Jack Haley Show (NBC-Thursdays), in black tights and partnered by **Peter Gladke.**

Patricia Bowman, slated to go on regularly for Dumont starting August 11, obligingly danced out of a birthday cake on the Ken Murray Show (CBS-Sat.).

Pearl Primus and her company did a Calypso number on Danny Thomas' Four Star Revue (NBC) and was just another

continued on page 32

The Hamilton Trio in action on recent SHOW OF SHOWS (NBC-TV). The trio consists of Pat Horn, Gloria Stevens and Bob Hamilton. Their dances are arranged by Mr. Hamilton.

ballet and concert events of the year...

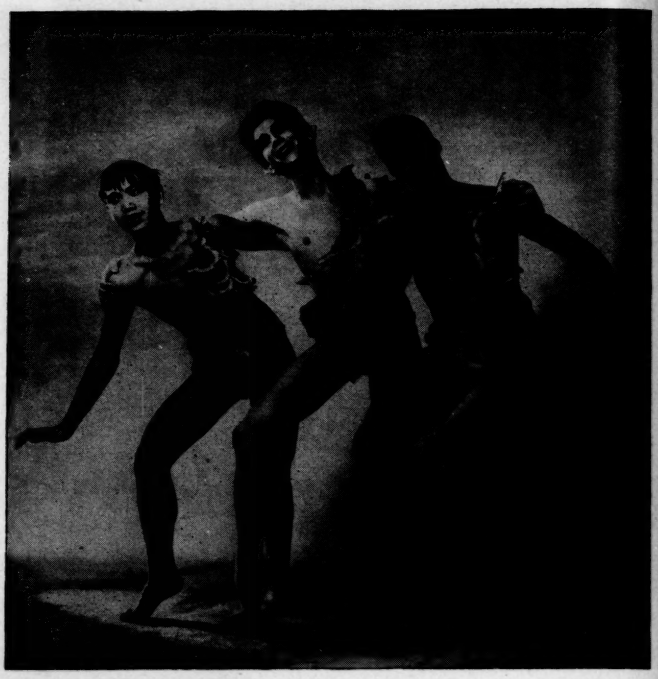


photo by walter e. owen

ROBIN GOODFELLOW — A ballet by Harvey Krefets, premiered March 31, 1951 at the Carnegie Recital Hall, New York City, in a program of works by Mr. Krefets, John Begg and Orest Sergievsky. These works were sponsored by the New York City Ballet Club. "Robin Goodfellow" is not Mr. Krefets' first choreographic essay. At the age of 21, he has already created one off-Broadway musical and four ballets, is currently studying with George Balanchine at the School of American Ballet. The three dancers in the photo are George Li, Harvey Krefets and Louis Johnson.

photo by peter basch

IN QUIET DESPERATION — Danced by Ruth Harris on the Theatre Dance, Inc. concert given April 28, 1951 at the Dance Theatre of the 92nd Street YMHA. The dance is the creation of choreographer Betty Lind, concerns ". . . an anonymous human being caught in the repetitious meshes of daily routine — going through an agonizing insomnia — returning to the clutches of the day . . ." (Doris Hering, May, 1951 issue of Dance Magazine, page 44).

THE TEMPORARY BELLE OF HANGTOWN — A ballet by Jean Erdman, created for the 1950 Creative Arts Festival given at Colorado College, at Boulder, Colorado. "The Temporary Belle" (she came, but didn't stay) is a group dance built upon the folklore of Colorado's ghost towns, and concerns the halcyon gold rush days of Colorado. Dancers, from l. to r. are Lillian Chasnoff, Tao Strong, Elizabeth Sherbon, Jean Erdman and William Leonard.

the concert season in review

by

Doris Hering

Daniel Nagrin and Donald McKayle with guest artists at the Hunter Playhouse May 25, 1951

Concert dancers sometimes forget that art is communication and that dance is the most fundamental communicator of all. Perhaps that's why the program of Daniel Nagrin and Donald McKayle was so satisfying. Both dancers were concerned with communicating. And they did so openly and affirmatively.

Mr. McKayle's three works came forth directly from his heart. And they were colored with lively imagination.

His solo, SONGS OF THE FOREST (to a luminous Lou Harrison score) resembled some strange oriental nature deity dancing in self-absorbed delight. Only occasionally did the dance lapse into movement for its own sake.

In SATURDAY'S CHILD Mr. McKayle spat out the words of Countee Cullen's bitter poem of an underprivileged child. and he accompanied his reciting with a tortured little solo in a pool of light. It gave one the feeling that Mr. McKayle had grasped the one stabbing moment of articulateness in an otherwise silent and beaten being.

In his group work, GAMES, Mr. McKayle captured with uncanny perception the shadowed happiness of little city children. Stationed at the window of a tenement, Mr. McKayle and June Lewis vocalized a colorful variety of children's street songs and chants. And as they did so, seven urchins danced and played and fantasied. But all through their activities there ran an ominous strain of fear, which was finally realized when one of the little girls was violated in an unseen encounter with a policeman.

GAMES was rendered even more touching by the unusually responsive performance of Mr. McKayle's company consisting of **Esta Beck, Eve Beck, Louanna Gardner, Remy Charlip, John Fealy, George Liker,** and **John Nola.**

Daniel Nagrin, too, has sincerity and warmth. And he dances with a robust uncomplicated zest. His many Broadway assignments have however, taken their toll. There is a tendency to gloss over moments of choreographic aridity by injecting facile device, instead of digging deeply into himself to find solutions. This was particularly true in the MAN OF ACTION, a portrait of a city-bred male busybody.

It was also somewhat present in Mr. Nagrin's solo, DANCE IN THE SUN (Gilbert). But since the dance was one of boisterous, beach-bred exuberance, and since Mr. Nagrin came so close to giving one a feeling of sun-warmed release, a bit of spilled-over energy could easily be excused.

Mr. Nagrin's richest creative vein seems to lie in the direction of pantomine, especially when he pares it down to the taut, masculine economy of his cigarette smoking gangster in STRANGE HERO or the spare simplicity of the duet of two railroad men eating lunch, which opened THE BALLAD OF JOHN HENRY.

It was this same feeling for characterization that brought distinction to his new group work, FACES FROM WALT WHITMAN (Dalgleish). Aided by the poet's words spoken during the dance and by an incomparable company consisting of **Miriam Pandor, Joseph Gifford, Andora Hodgin, Donald McKayle, John Smolko,** and **Beatrice Seckler,** Mr. Nagrin created a panorama of humanity, of birth and death, of work and play, held together by the slender thread of a marriage between a trapper and an Indian girl.

Unfortunately, the central thread was not quite strong enough to sustain the secondary details, and so what should have been a broad vista barely escaped being a cluttered close-up. It was saved by the humanity of its conceptiion — the color of its execution.

STAGE FOR DANCERS Repertory Company Kaufmann Auditorium, 92nd St. YMHA May 12, 1951

Fred Berk, director of the Stage for Dancers Concert Series, undertook that most intrepid and thankless of tasks. He organized a repertory company. The group consists of **Miriam Cole, Virginia Copeland, Katya Delakova, Doris Ebener, Charlotte Griswold, Mary Hinkson, Gloria Newman,** and **Jack Moore** — all of whom have appeared on the Stage for Dancers Series.

As dancers, all are highly individual. This was an asset in their self-choreographed solos, but as a repertory group they have yet to find some common denominator of style, or at least to yield to the stylistic demands of each choreographer, provided the demands are more specifically made than on this occasion.

Ronne Aul's PRELUDE (Chopin) was orderly in structure, feathery in style. But he was not entirely successful in shaping his idiom to his three dancers. Consequently, they appeared to be struggling with movements whose musical and muscular intent had not been absorbed.

Fred Berk's IN PASSING BY (Scarlatti) could have been poignantly beautiful. It concerned a tenuous love relationship torn asunder by forces beyond the control of the participants. But so far, Mr. Berk has merely sketched the dance. Emotional coloration and dramatic line are still missing.

In HERITAGE OF CAIN (Nicolait), **Alwin Nicolais** treated the subject of "evil breeds evil" in an academic way. There was an interesting Figure of Evil and a quintet of suffering females. They danced earnestly

in a series of efficiently constructed phrases that failed to achieve the passion of conflict, the balm of resolution.

Mr. Berk's pantomimic TIMELY BALLADS satirized fashion salon insincerity, business office frustration, and fund raising hypocrisy. All three sections had point and pace, but Mr. Berk should have polished them until they achieved the acid of a Daumier, instead of the gentle puff of a Hokinson.

For her solo, IN A CAGE - CALLING, Gloria Newman chose a few simple theme movements of thrusting and negation and developed them in a square pattern suggesting a confined area. Despite its obviously personal implications, the dance had an honesty of gesture and directness of focus that rendered it moving.

Doris Ebener has an appealing dancing presence — gentle, limpid, and lyric. But her solo, IN QUIET SIMPLICITY (Hindemith) did not show this to maximum effect. Instead, there was a tendency to overstylize — to restrict, rather than release.

The other solos, none of which was new to this program, included Katya Delakova's strongly hewn WOMAN IN MOURNING, Jack Moore's SIDE RING, Virginia Copeland's LAMENT FOR ONE NEWLY DEAD, and Miriam Cole's ACCUMULATED VIRTUE.

•

REBECCA HARRIS, in "Choreographically Speaking" Carnegie Recital Hall May 13, 1951

Some dancers are born. Others are made. And the latter often prove especially rewarding, for they indicate the heights to which creatures of average endowment may climb.

Rebecca Harris is a "made" dancer. There is no miracle of muscle and balance in her somewhat squat frame. Yet as she performed in her debut solo concert (sponsored by La Meri's Ethnologic Dance Center, where Miss Harris has been a student) one could take pleasure in her radiant countenance — in the careful precision of her predominantly Hindu and Spanish dances — in her delightful and becoming costumes.

We particularly enjoyed the quiet extasy of PUJAH, a dance of worship, and the easy phrasing of CHIDAMBARAM, a composite of classic poses.

The Spanish section tended to be a bit more academic than the Hindu, and it contained the only glaring weaknesses of an otherwise satisfying program. These were a faulty rhythm sense and no conception of the classic (balletic) style.

The strain of the debut was cleverly eased by shifting the focus from the dancer to her dances. This was done by the narration of a supposedly much traveled soldier. It was charmingly handled by Jack Lotz.

•

Bhanumati Menon and Group Leticia Jay and group Kaufmann Auditorium, 92nd St. YMHA May 20, 1951

Banumati Menon is evidently well aware of the old theatre saying, "Always leave 'em wanting more." For her depiction of the Hindu legend of SHAKUNTALA left us wishing she would dance on and on. Leticia Jay, on the other hand, danced us into unconsciousness with her ONE THOUSAND AND ONE NIGHTS.

Miss Menon reduced the SHAKUNTALA legend to four brief scenes, which were really extended solos for Miss Menon as Shakuntala, with the other characters lightly sketched in as background. As Miss Menon's yielding little body curved and bowed to the classic Kathakali and Manipuri dance forms, and as her delicate hands formed the ever-fascinating mudras, one was conscious of seeing a remarkably pure exponent of the lyric aspects of Hindu dance.

How to describe Leticia Jay's "West-East Eclectic Ballet"? It had the eclecticism of Gimbel's basement, and it looked as though Miss Jay had decided to purge herself of every kind of dancing she had ever done. The dance, which depicted Scheherazade's talking marathon, contained a narrator, added talking by Miss Jay as Scheherazade, and a thin dramatic line constantly ruptured by divertissements.

Miss Jay is herself a sincere performer and quite proficient, though unrestrained, in Hindu technique. But she has yet to decide whether she wants to be a showgirl or a concert artist.

•

Joint recital by Ronne Aul, Virginia Copeland, Yurek Lazowsky, Barton Mumaw, Pola Nirenska and Shirley Weaver, at Kaufmann Auditorium, 92nd St. YMHA May 19, 1951

Like all variety programs, this one by members of the faculty of the Bar Harbor Summer School of Dance presented almost as many different dance orientations as there were performers. Ronne Aul and Virginia Copeland represented the serious contemporary concert approach. Barton Mumaw represented a serious but dated concert approach. Yurek Lazowsky and Pola Nirenska represented the variety approach on a proficient technical level. And Shirley Weaver represented classical ballet (albeit somewhat watered down).

Pola Nirenska is an attractive performer — full of spirit and with a keen sense of mime. But her subject matter is of the unfresh "genre" type as typified by a scarecrow, a cat woman, etc.

Barton Mumaw chose this occasion to return to the concert stage after long wandering in the woods of Broadway. He brought with him the eloquent instrument of a mature and polished performer and the vapid, "interpretative" choreography of the student-dancer of fifteen years ago.

Mr. Aul and Miss Copeland, two of the most satisfying of our younger moderns, presented familiar works from their concert repertory. And Mr. Lazowsky appeared in an acrobatic hobo routine and a lively folk duo with Miss Nirenska.

•

Lakshimi, in dances of India with Wasantha Wana Singh and group Kaufmann Auditorium, 92nd St. YMHA May 17, 1951

Tradition is a weighty word and one which has broken the spirit of many an artist. Yet it is the very essence of Hindu dance. And any artist who deviates from tradition must be viewed with a slightly jaundiced eye.

The glare of this eye shone on some of the dances that Lakshimi included in the program she shared with musician, Wasantha Wana Singh. For in these works (like THE COURT DANCE, SUDRA'S IMAGINATION, and SAVITRI) there was a bouncy insouciance, a lack of attention to delicacies of hands and posture, that marred the traditional serenity and impersonality these dances should have had.

But in others like the robust and intricate RAJPUT SWORD DANCE, the dramatic DANCE OF KALI, and AT THE BAZAAR (an amusing sari draping demonstration) Lakshimi proved that she does have versatility, a sense of drama, and a joy in movement that may in time submit to the leavening of tradition.

A small and obviously inexperienced company assisted as dancers and musicians.

•

MAXINE MUNT, ALFRED BROOKS Company Weidman Studio Theatre May 18, 19, 20, 1951

'Tis spring — a time to look for signs of new growth. And we found some at the Maxine Munt-Alfred Brooks Concert. The growth on Miss Munt's part has been technical. She was more relaxed, more able to sustain a smooth, unhurried legato.

Mr. Brooks' growth was creative. There was a stronger tendency to treat dance and theatre elements as communication, rather than as intellectual discourse.

The most ambitious work on the program was Mr. Brooks' SEEDS OF GREATNESS, a lyric theatre piece with music and choreography by Mr. Brooks, libretto by Mr. Brooks and Cyril Heiman, and staging by William Herman. The piece concerned the universal "little man with big dreams." The little man was caught in a moment of crisis during the birth of his first child (which turned out to be triplets). With the device of a wry one-woman chorus and a series of flash-backs we were given the picture of a dependent male in a matriarchal society. The idea was interesting and it was directed and performed with

continued on page 28

ballet and concert events of the year...

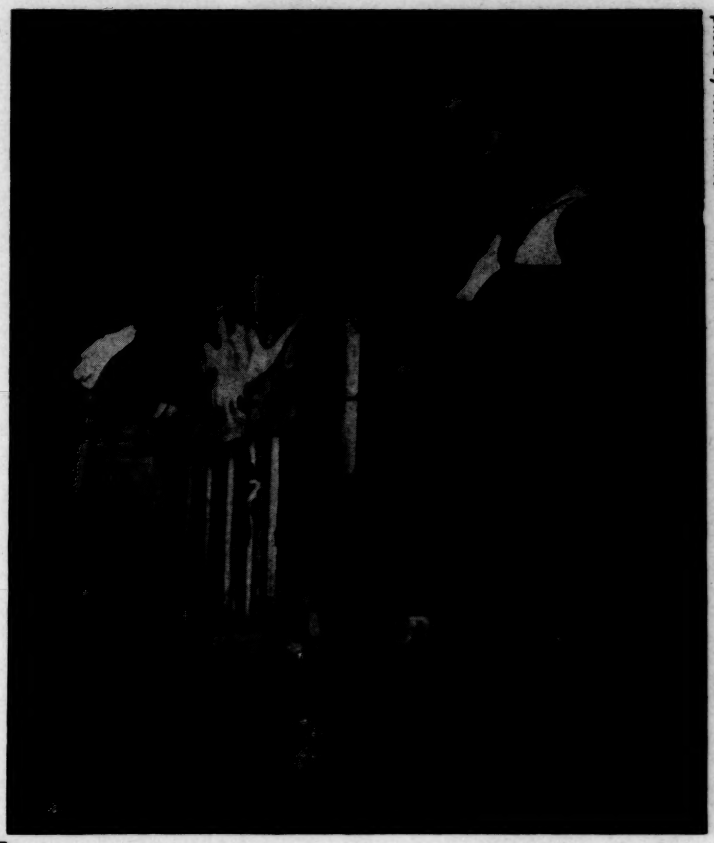


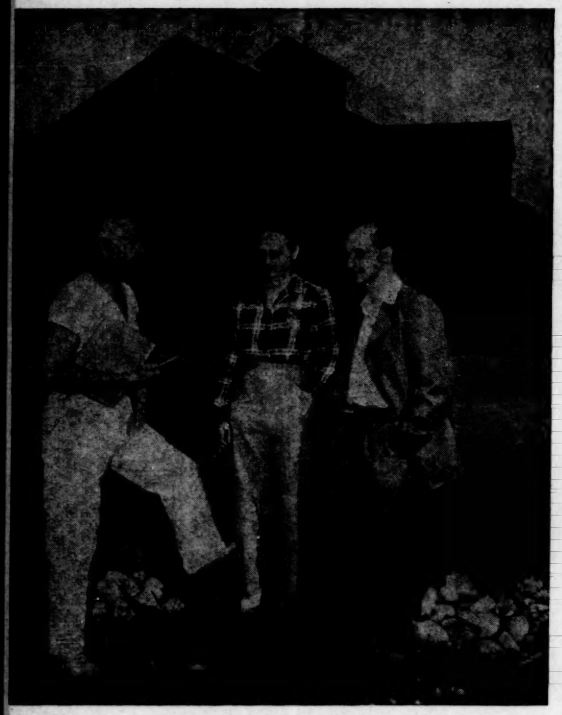
photo by leon kalimos

ANOTHER TOUCH OF KLEE — Vida Solomon and Carmen de Lavallade in "Landscape of Longing" first of the four-part modern group work by Lester Horton, staged on the Hollywood Dance Theatre "Choreo '51" program series.

LES MAITRESSES DE LORD BYRON — Carolyn George (as Lady Caroline Lamb, disguised as a page, calls on Lord Byron) and Richard Burgess in the Willam Christensen ballet created for the San Francisco Ballet Company, and staged at the San Francisco Opera House on May 19, 1951. The sets and costumes were designed by Russell Hartley.

photo by fred fehl

TIMELY BALLADS — Katya Delakova, Mary Hinkson and Miriam Cole in the section "Fashion Salon" from Fred Berk's "Timely Ballads", restaged for the Stage for Dancers Repertory Company, in performance April 30, 1951 in New York City at the 92nd Street YMHA.



Ted Shawn welcomes ballet mistress Margaret Craske and choreographer and teacher Antony Tudor to Jacob's Pillow. The theatre is seen in the background.

a shawn's eyeview of jacob's pillow

by Ted Shawn

a few reflections by the founder of the famous dance theatre in the Berkshires

Three great ladies of the dance greet a stage door Johnnie at the Jacob's Pillow theatre stage door — Ted Shawn, himself. The ladies: Iva Kitchell, Mia Slavenska and La Meri.

As I write these words of loving recollection, the Jacob's Pillow Festival Theatre is about to open its doors for a tenth season. Actually it is nineteen years since the first dance programs were initiated here in our barn-studio. I don't suppose there is a single cubic inch of space in this Berkshire monument that doesn't bring back moments, some of them high comedy, some near-agony. Anyway, it is the story of a theatre, one with a great life of its own, even if not parked on Piccadilly, Broadway or the Champs Elysees.

Getting the theatre built during the first seven months of World War II and opening it on its scheduled date (July 9, 1942) was itself a miracle. Priorities were clamped down on all sorts of things. Metal chairs for the auditorium had to be bought for cash, trucked up to the Pillow in a blizzard and stored in the students' dining room. Getting plumbing, electric fixtures and an asbestos curtain were other miracles. On the opening day, the architect and I were busy hauling cinders to put down over the mud outside the front door of the theatre. An all night crew had installed my touring stage lighting equipment and hung my own old black velvet cyclorama, which had seen a thousand and one night stands (and more), as Jacob's Pillow had run out of cash and there was nothing for stage equipment.

Backstage, while La Meri and her group were rehearsing on stage to recordings of a Kathakali orchestra, the carpenters were still hammering. The noise was deafening. Feeling as I did that artists should be able to rehearse in an atmosphere less cacophonic, I went back to apologize for the noise. But no. La Meri and the girls were not in the least disturbed. Hammering? *They* hadn't noticed any hammering. The carpenters, however, were in a pitiful state. The Indian music was too much for *them*. "If you don't stop that godawful noise, I'm going crazy," said the foreman to me. "It's got me so I can't even hit a nail on the head listening to that screeching and plunking and drumming!"

But the theatre itself was a joy. Thinking mainly in terms of perfect sight lines — that every eye in the

house could see every inch of the stage floor — we found also that we had achieved perfect acoustics for voice, and that the structure of the stage itself was as resonant as a drum.

I remember it was the year the great Argentinita (deceased, 1945) had been dancing just before her engagement at the Pillow on a New York stage which was solid concrete and the taconeo came out dead and toneless on the linoleum which covered the concrete. When she and her sister Pilar Gomez first stepped out on *our* stage and began taconeo, she stopped dead still and asked, "Who is making all that noise?" After a pause in which no one replied, she said in a tone of total bewilderment, "I guess it must be me!" So much for the concrete stage (which shall be nameless) versus ours, and its effect on Argentinita.

That was the season Bronislava Nijinska came to the Pillow as ballet mistress and put on two major works toward the summer's end. In introducing these ballets before the curtain, I told of the thrill I had years ago in Paris on the world premiere of Nijinska's LES NOCES, when suddenly a woman in the third row began to scream at the top of her voice, slid down and slumped around the legs of her chair. I could see Dr. Joslin and Joseph Pilates, who were in the audience, had risen and were converging on this screaming woman, so I just put my hand over my eyes, stood there saying to myself, "God is Love" while they got her and carried her out of the theatre her screams finally dying away. Later I learned that this woman had also been present that night in Paris, had been present with her young husband on their honeymoon, and the husband had died only recently; consequently my reminiscences had released her memory and grief. But what a moment for me — not to mention all others present!

Through the war years, the Jacob's Pillow Theatre was kept open and going because all the artists who appeared there gave their services, even paying their own traveling expenses to get there. Our audiences, often less than fifty people, came on foot, on horseback, or even used to hire a hay wagon to transport them to and from. I used to say, after scanning hundreds of empty seats, that I would faint dead away if I ever saw the theatre sold out. A newspaper man picked this up and headlined it as follows: "Shawn

(*continued on page* 25)

1951 Calendar

Jacobs Pillow Dance Festival

FRIDAY AND SAT. AFTERNOONS AT 4 P. M. — FRIDAY AND SATURDAY NIGHTS AT 9 P. M.

June 29 and 30		
Nora Kae Hugh Laing Diana Adams	Richard and Flora Stuart, exhibition ballroom dancers	Hadassah and company in Israeli and other Eastern dances
July 6 and 7		
Jacob's Pillow Ballet in world premiere of new works by Antony Tudor	Ronne Aul	La Meri and ensemble in dances of India and Spain
July 13 and 14		
Jacob's Pillow Ballet in ballet by Marc Hertsens, "La Nuit"	Myra Kinch	Taik Won Cho and Sun Yong Kim in Korean dances
July 20 and 21		
Tanaquil LeClercq, as guest artist with Jacob's Pillow Ballet in "Handel's Garden" (chor. Kate Forbes)	Ted Shawn, in premiere of new solos	Josefina Garcia in Latin American dances

THURSDAY, FRIDAY AND SATURDAY AFTERNOONS AT 4 P. M. —
WEDNESDAY, FRIDAY AND SATURDAY NIGHTS AT 9 P. M. —

July 25, 26, 27 and 28		
Maria Tallchief and Michael Maule	Iva Kitchell	La Meri and di Falco
August 1, 2, 3 and 4		
Jacob's Pillow Ballet in premiere of Antony Tudor ballet "Ronde de Printemps"	Myra Kinch and company in premiere of two new group works	La Meri in "gesture songs" and Spanish dances
August 8, 9, 10 and 11		
Tilda Morse, as guest artist with Jacob's Pillow Ballet in 2 works by Miss Morse	Ted Shawn, La Meri, Di Falco and company in premiere of new ballet "The Song of Songs"	Jean Leon Destine and company in Haitian dances

FRIDAY AND SATURDAY MATINEES AT 4 P. M.—FRIDAY AND SATURDAY NIGHTS AT 9 P.M.

August 17 and 18		
to be announced	Kurt and Grace Graff in premiere of new opus "Starwards"	La Meri and Di Falco in "Ethnic dance departures"
August 24 and 25		
Melissa Hayden and Herbert Bliss	Jose Limon and company	Ruth St. Denis
August 31 and September 1		
Lillian Moore in classic ballet and dramatic dances	Jose Limon and company	La Meri in dances of Japan, Siam, Hawaii, etc.

***The Jacob's Pillow Ballet company: Suzanne Ames, Zebra Nevins, Marc Hertsens, Harvey Jung and Jack Monts.**

chapter 4 in the series
American Pioneers in Educational Creative Dance

the denishawn school

DENISHAWN, 1918 — Ted Shawn in recital as an Indian, assisted by a pupil of the Los Angeles school, Miss Martha Graham.

by Mildred Spiesman, M.A., Ed. D.

The ideal school

Almost a decade after Isadora Duncan started her educational venture in Germany, two young artists organized a school of dancing that was to directly contribute to the development of dance in American education. In 1915, a few months after their marriage, and at the beginning of their united professional careers, Ruth St. Denis and Ted Shawn began to make plans for a school where children would be trained in both art and academic subjects. Like Isadora, they were not concerned with establishing a school dedicated to their art form, nor were they interested primarily in training individuals for professional dancing. They wanted a school where all facets of education could be brought together in an integrated manner. They wanted a school where the mental, physical and emotional facets of the personality could be assisted in their growth toward a harmonious whole.

When Ruth St. Denis and Ted Shawn first discussed their plans for an educational institution, they conceived of their school having a curriculum of trade and academic subjects as well as courses in dance and all arts related to the dance.

Describing the plan, St. Denis wrote: "... for years it has been our dream to have a real country center, which was to bear the amusing slogan 'from agriculture to art'. We both felt so strongly that the whole student body should be released into the three planes of activity: spiritual, emotional and physical. . . . We felt strongly that in an ideal school of this kind a trade should be learned by every student, a learning which should run parallel to his artistic progress. . . ."

And Ted Shawn reports that it was not their thought to neglect the academic subjects. Instead, along with a staff of artist teachers and technicians, a group of educators would be employed whose fields of specialization would be so finely woven into the curriculum that:

"... children starting from the kindergarten and going through the usual grammar and high school grades would emerge with an academic education and a synthetic dance art education complete for that stage of attainment. . . ."

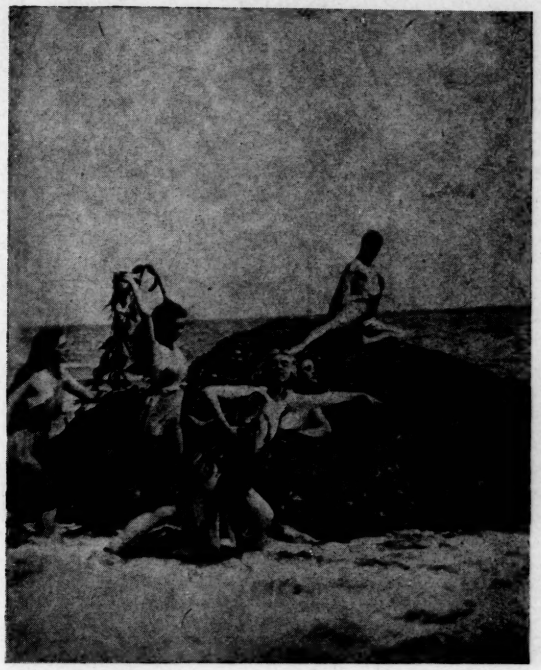
The Denishawn School

Unfortunately, like Isadora Duncan, the Denishawn's ideal school was never put into operation. In 1915 it was far beyond the comprehension of the majority of American people and certainly far beyond the limited finances of St. Denis and Shawn. Hence, all that the Denishawns could do was to establish a private educational center which sought to meet the needs of persons interested in dance as an art form.

When St. Denis and Shawn finally decided upon the type of school which they could sponsor, they sought a location for their school where classes could be held out-of-doors. Like Isa-

dora, they realized that nature played an important role in creating desire for beauty. Therefore, the city of their choice was Los Angeles and the house which they selected was an old one, built on a hilltop overlooking the metropolis.

On making their decision concerning the site of the school, it became Ted Shawn's responsibility to organize and establish the curriculum. Shawn, the teacher, was at all times more concerned with his educational enterprise than was St. Denis, the artist.



DENISHAWN, 1916 — On the beach at Santa Monica, California, Ted Shawn atop a rock, Miss Ruth and pupils of the school in outdoor, expressive dances.

DENISHAWN, 1915 — Miss Ruth St. Denis and pupils of the Los Angeles school on the porch of the first Denishawn school.

DENISHAWN, 1917 — Pupils of the Los Angeles Denishawn school in plastique poses, taken on the grounds of the school.

With the experience which he had gained from a dancing school of his own preceding Denishawn, Shawn sought to design a program which would meet the needs of all types of students. Certain phases of the program he considered essential regardless of whether the student came for professional training or a personal understanding of the art. Having approached his own style of dance through classic ballet and being a deep respecter of this dance form, Shawn included a regular routine of bar and floor exercises patterned after the academic technic.

There was one basic difference, however, between ballet taught at Denishawn and that taught elsewhere. The

(*continued on page* 22)

photos by courtesy of Ted Shawn and the Dance Collection, New York Public Library

does your child like to practice?

by Charley Baker,
President,
Dancers International

a few practical words to parents

drawing by andy warhol

Lady, if your child doesn't like to practice, you have a normal little individual. If she likes practicing, you have an unusual child. The age old problem of how to obtain the most from practice periods can be made easier for all concerned, if we can approach the problem with a sensible plan.

First, make certain that the teacher *wants* you to supervise your child's practice sessions. Next, be sure that you know *how* to supervise by following exactly the teacher's instructions. Practicing incorrectly is like having to learn the same thing three times.

A rhythm count is a method devised by some teachers for coordinating thought and movement. The rhythm count is not always a musical count or to be found in standard terminology. Your individual teacher may have coined her own useful phrase which conveys action, rhythm, designates combinations or cues the student for the next step. Saying this phrase aloud forces the student to think, follow and memorize the teacher's instructions.

However, if the teacher is using one rhythm count, the student another and the helpful parent still another, much confusion is bound to result. Please follow your teacher's system.

MAKE PRACTICE A GAME

For the younger set, make practice a game. Set the alarm clock for starting the practice period, if you like.

1) Tiny tots should learn the dance step first with someone else counting.
2) Next, she should memorize the rhythm count without dancing.
3) Now she should combine the count and the step.
4) Now she should combine step, count and accompaniment of music.
5) Whenever your teacher thinks best, arm and body movements may be added to practice of foot patterns. Don't expect your child to learn this in record time.
6) Arm or body movements should be learned separately, then added to the already well-practiced foot patterns. This takes *time*.
7) Music or percussion instruments are a very necessary part of any dancer's inspiration. Try to obtain proper recordings, preferably with an electric phonograph which accentuates the bass notes. Let's face it. For a tiny child, practice periods without music can be very dull and dry. Also, the child who practices without proper accompaniment can develop a false sense of rhythms or develop a habit of changing tempo during a dance.
8) When preparing little pupils for a recital, make practice periods more realistic. Line up chairs at home for your imaginary audience. String Christmas tree lights on the floor to represent footlights. Spot a floor lamp from the front to represent a spotlight. Accustoming a child to facing lights is a sensible plan for minimizing stage fright.
9) Make certain the child practices the proper entrance for the dance. She must definitely learn what Stage R or Stage L means.
10) Students should be made to do their finished dance by practicing it facing in different directions. Some children have a great sense of direction, but if allowed to practice constantly toward East, will have difficulty when asked to suddenly perform facing West.
11) Rewards and discipline should be a formal part of your child's supervised practice period. Work out a system of pay for practice periods. (We *must* emphasize here: *don't* bribe your child into practicing. The reward should be subservient to the prime gratification of accomplishment). The reward can be in the form of beans, stars, points on a chart, pennies or whatever you think your child will respond to best.
12) Rewards should never be based on just how many steps or dances a child learns. Vary your goal and your reward for what you are trying to accomplish. Give rewards for attitude, application, style, promptness, concentration, rhythm, arm movements, foot movements, body movements and combinations of all these: counting the step, counting the music, expression, personality and many other things to choose from according to your teacher's suggestions.
13) *Never* say "Use the other foot". To start the step or dance with the correct foot, say "Right free" or "Left free", meaning to raise the heel of the foot needed to start. The best way for tiny tots to learn right from left is to start by wearing a ribbon on their right ankles or wrists, or a ring on the right hand.

(*continued on page* 27)

the poet's corner *et al* . . .

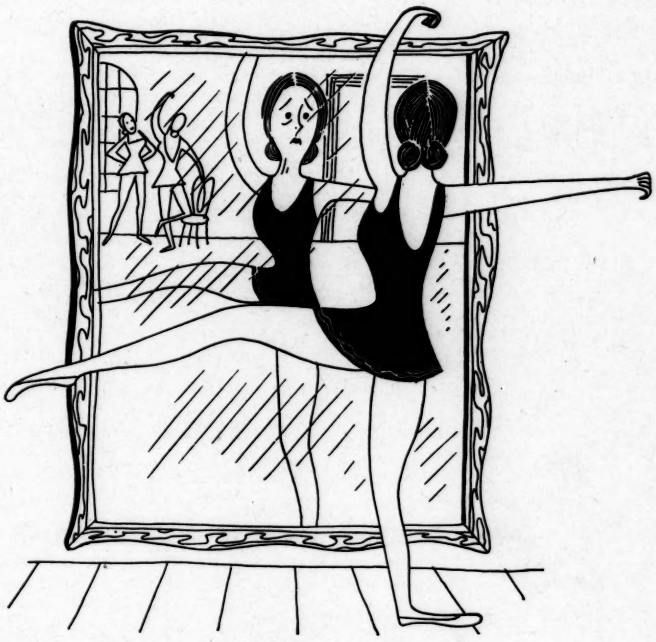
"I said, don't real wings make a difference?"

poems illustrated by Doug Anderson

ODE
to a discarded ballet shoe

'Art discarded now
Long since purposeful thou
Binding bunions and corns
You did faithfully bow.
Spinning in turns,
Disembowelment intent,
In attitude releveed
Seams all a-rent.
Pointing authority
Clutching the barre,
Well worn, forlorn
Discarded art thou.

Glenn Bittner
and Richard Kemble



BEGINNER'S LAMENT

Mirror, mirror on the wall
Why can't I turn out at all?
Hips tucked under, head up straight
Why did I ever choose such a fate?
Toes held back, knees kept tight
Think I'll ever do this right?
Shoulders down and chest up high
Torture! But I'll do or die.

Glenn Bittner

two cartooons by Kay Ford

"Wish that critic who said I was earthbound could see me now."

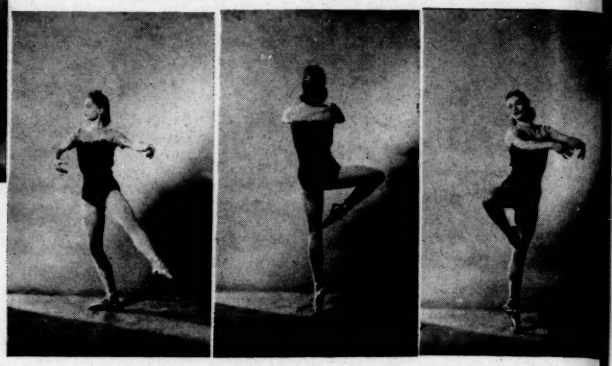
photographs by walter e. owen

EX. XXV —

Preparation for outside pique tour and position for coupé.
Position during tour.
Position at end of tour.

EX. XXIV —

Preparation for inside pique tour and position for coupé.
During pique tour, eyes remain on "spot".
In last half of tour, head has turned to "spot".



The model in these illustrations is Miss Pau Lloyd, solo dancer with Ballet Theatre compan

chapter 4 of the series . . . Elements of Full Point Ballet Technique

pique tours

by Eileen O'Connor

Among the brilliant "tours de force" that may be taught early in the point-training of a young dancer are the "pique tours", executed both *outside* and *inside* (*en dehors* and *en dedans*). They are the simplest turns to be done on pointes, but to be clean-cut and brilliant they require a good deal of practise, with emphasis on the use of the head in "spotting".

I advise teachers to start the student with the following exercises, which employ all the positions of an "inside pique tour" but it is not a turn. If the positions are thoroughly mastered first, it is no problem to develop the turn; if students attempt the turn before they have the correct positions, the result is usually awkward and gives the student a complex regarding all turns. Too often I have seen teachers expect pupils to execute turns merely by imitating what is shown them; turns need a lot of preparations: exercises for feet, arms, and head; often, students aim at speed and numerous revolutions, instead of perfecting the position of the body and control of balance. If the dancer has full control of balance, and correct placement of the body, turns are simple. So, it is obvious that the practise must emphasize these two features, leaving the actual time devoted to "spinning" for the final minutes of each session.

Therefore, do not be misled by the description of exercises given this month: the exercise for positions while turning are far more important than those devoted to application of the "tours" in dance-combinations.

EXERCISE XXII: SIMPLE PIQUE-COUPE COMBINATION FOR PREPARATORY EXERCISE

Stand facing the bar, holding with both hands, feet in 5th position rt. foot front: point the right foot straight to the side and step to point, placing the left toe just behind the right knee (while keeping the left knee turned out to the side); the action must be precise and definite, not disconnected and irregular. Next, place the left foot solidly on the floor, just behind the right point, simultaneously brushing the right foot again to the right side to recommence the movement.

The step to the point is the Pique, the step to the left foot is the Coupe. Repeat 8 times to each side, travelling the length of the barre.

NOTE: In French the term *pique* means *pricked*, viz. a needle pricked the cloth; it is pronounced: pee-*kay*
The term *coupe* means *cut*, viz. the paper was cut by the scissors; it is pronounced: coo-*pay*

EXERCISE XXIII: SIMPLE PIQUE-COUPE COMBINATION IN CENTER-FLOOR

This is actually the same exercise as XXII, but with the addition of arm movement, which is very important to the accomplishment of the *tour*. Stand in right 5th position, arms extended out to side well below shoulder level; as you step to right point, bring both arms forward with a strong control to a circle; as you step to left foot, open the arms again to the side. Be sure to coordinate the arm movement with the steps, keeping the body erect, the shoulders down, the head up. Do not look at the floor. Repeat 8 times to each side.

EXERCISE XXIV: INSIDE PIQUE TOUR

Follow the instructions for exercise XXIII exactly, adding the turn to the right as you step on the right point. The force of the turn comes from the spring with which you do a *pique* and the strength of the arm movement, PLUS the use of your head in spotting. The fundamental principle of all turns is the ability to look definitely at one object, and snap the head quickly to look at it with each revolution; this eliminates dizziness and also controls the direction in which you do a series of turns. The *coupe* must be done when you have actually

Continued on page 26

The Basic Rollover

The Front Rollover in sequence.

chapter 4 of the series **ACROBATICS**

a collaboration by Joe Price and Hope Sheridan

Although its hard to believe, there is *one* acrobatic trick which none of us have escaped doing: the basic rollover. The reason for this is amusingly simple. Every child upon reaching the age when it can stand in its crib does a front rollover. We've all witnessed the child place its hands and head on the mattress of the crib, lose its balance and tumble head over heels. What we've seen is none other than a front rollover. Naturally, these childish performances do not constitute a technically correct performance, but they do contain the basis of the rollover.

The child continues to use the basis of the rollover in its sports and play. Its uses are many and varied. The professional baseball player uses the rollover often on a low line drive caught low enough to propel his body forward. The rollover allows him to regain his balance for immediate play.

During the last war paratroopers were subjected to a severe training, part of which consisted of learning all types of rollovers. Front, back, side, neck and shoulder rolls were taught to them as effective ways of breaking the various falls they might be forced to make. Complete integration of the basic rollover resulted in a great reduction of training and combat injuries among all paratroops. Today, the basic rollover, as well as its variants, is de rigueur for all U. S. military calisthenics.

The basic rollover often disguises itself in its theatrical appearances. Elements of it may be contained in a deceptive stage fall. Almost all dramatic training encompasses learning to fall gracefully and realistically, without causing injury to oneself.

An advanced child, or advanced student often upon missing a trick, in an acrobatic routine, may cover up or save herself by going into a rollover. The rollover is easily one of the most useful and applicable of all the acrobatic tricks.

A rollover or neck roll is a roll *on the neck*. There are many variations front and backwards. The rollover is often called a sommersault, which is incorrect terminology. Incorrect, because a sommersault refers to a "trick done in the air, wherein sight of the floor is lost." It might, perhaps, be more acceptable to call a rollover a "ground" sommersault. The term sommersault, however, basically means aerial work. There are as many names for each type of rollover, as there are types of rollover. Some call the basic rollover a front roll; others call it a neck roll; still others refer to it as a head roll.

Most rollovers can be reversed into back rollovers. There are diving rollovers or neck rolls. The latter are to be taught *only* on a mat. (It cannot be cautioned too much that diving rollovers are NOT to be taught to a beginner.) Diving rollovers may produce a sensational effect when done over such objects as chairs or partners.

•

THE BASIC ROLLOVER

1. The FRONT Rollover

From a standing position, feet close together, bend knees, heels off the floor, place hands on floor on the outside of the legs, even with the kneecap and about 10 inches from the toes. Push off feet, shifting weight to hands, duck head by putting back of neck and shoulders on the floor; as feet leave the ground, roll over to neck, shoulders, then on the back, until you have reached a sitting position. Draw up knees, heels close to seat, place hands by hips on floor to push to a standing position. On rising, hands are by sides.

•

2. The BACK Rollover

From a standing position, hands by sides, palms facing down toward the floor, raise toes from ground shifting weight to heels. Sit down, keeping legs absolutely stiff. Palms, behind and beside hips, break weight of the fall as they hit the floor. Hands come forward, palms down to touch toes, while body comes forward slightly, bent forward at the waist, giving body momentum for backward push. Arms come back, palms upward alongside of head to support weight on floor. Feet come up over the head, shifting weight to hands; there is a slight kick for impetus, and push over with both hands to feet. Hands are raised above head as body rises to a standing position.

The Back Rollover in sequence.

Photographs by Walter E. Owen

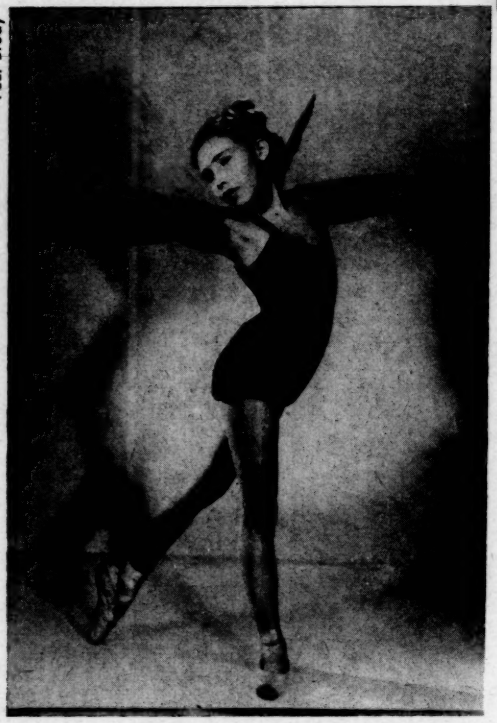
young dancer section

young dancers on the map

recital pictures of the 1951 season

TEXAS: The spring recital of the Wekerth School of Dancing in Houston included an exhibition tap dance by the young and lively team of Mary Jo Weikerth and Lazar Greenfield.

Paul Brody



NORTH CAROLINA: Talented Ruth Gassin, 10, has had three years of study of the Doris McClellan School of Ballet in Greenville. Her appearance at the Poinsett Hotel at the school recital was in the Dragonfly, favorite dance of Pavlova, which was presented in a past issue of DANCE Magazine.

UTAH: Kathleen Toms and Deborah Waters aren't very big, but they were very able to present "Me and My Teddy Bear" at the school recital of the Manya Martell Studios in Salt Lake City.

CALIFORNIA: The Dance Center in Hollywood has had seven performances since last December, the last on June 3rd. "The Blind Girl's Dream" is one of the favorite compositions of both audience and performers. The "blind" girl is Peggy Carson. The others are Rachelle Levin, Julie Oser, Tamara Robbin and Elsa Stubbs.

VIRGINIA: They found it! Mytyl is Sarah Connelly, Tyltyl is Dick Rutherford, and The Bluebird is Ann Wilson. "The Bluebird of Happiness" is based on the story by Maurice Maeterlink of the search for happiness 'round the world, only to be found at last in one's back yard. Constance Hardinge, director of the Hardinge School of Ballet in Bristol did the choreography for the ballet which was performed by the entire school.

Dickerson Studio

Carrell

NEVADA: The Dance Arts Academy of Reno presented "Les Sylphides" with the following cast, left to right: Jane Nevin, Kay Gadda, Linda Edwards, Joy Wyman, Jacquie Pfeiffer, Archalee Correll (ballet mistress), Joyce Gardner, Joann Gardner, Carol Johannes; seated: Judith Roberts and Muriel Shapiro.

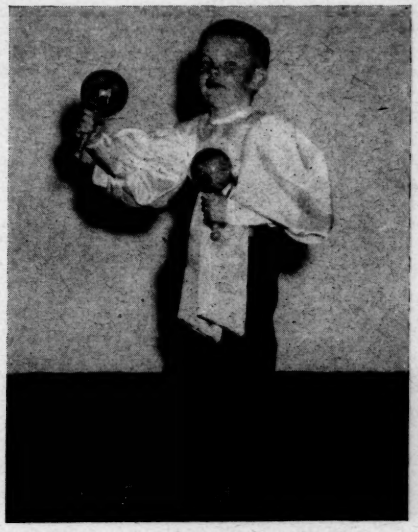
MORE RECITAL PHOTOS IN THE AUGUST ISSUE!

Mel Wright

LOUISIANA: Gayle Parmelee and Charles Arnett were the guest soloists in Swan Lake, presented with the students of the Gayle Parmelee School of Dancing annual recital in New Orleans.

Lorraine Studio

NEW YORK: In Freeport the Children's Theatre Project presented "The Prince of the North." In Act 1 the acrobatic clowns took over the stage and here, in the finale of their dance are Nancy Vernon, Jill Levy, Marlene Delicata, Katherine Eposito, Cherrie Compton, Beth Fries, Natalie Cowan, Patricia Lowenthal, Marian Kurtz, Susan Johnson, Jane Hollander, Diane Cooke, Carol Pellicio, Marilyn Pellico, Edwinna Bechtold, Beverly Baker, Barbara Burkart, Penny Martin, and Patricia Leonard.



Jackie Thompson Studio

INDIANA: At the recital of the Jackie Thompson Studio in Mishawaka four-year-old Dickie Nelson did a very knowing Samba.

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the denishawn school

continued from page 15

Denishawn system was done barefooted.

A second required phase of the program was instruction in Ruth St. Denis' style of dance. Even though there was no basic technical approach to her form of dance, her dance art and the movements used in creating it became a fundamental part of each student's training.

With the exception of these two requirements, each student's program was established on the basis of his personal needs and interests. At first only folk and national dances were taught, but in the span of years in which three main Denishawn schools (and several branches) functioned, classes taught by specialists were offered in a wide variety of dance forms and styles. There was never any hesitancy on the part of the Denishawns to bring Oriental dances into close association with European compositions and methods of teaching. In fact, they encouraged their students to take classes in many different types of dance. They believed in this way the neophyte dancer would gain a broader and deeper understanding of the art.

In addition to dance classes, the students of the School were offered courses in arts related to dance. In a survey which the Denishawns made of dancing school programs in 1915, they found that instruction in the allied arts of dance was completely ignored. Hence in their own curriculum they gradually introduced such courses as music, the history of costuming, the dyeing and treatment of fabrics, photography, makeup, lighting and the handling of draperies.

A Dance Ensemble Emerges from Denishawn

On organizing the school, neither Shawn nor St. Denis planned on training students for their own work in concert. It was their intention to keep their professional life completely disassociated from their educational venture.

However, it was not long after the school opened in the summer of 1915 that the two directors recognized the need for a money making concert group if the institution was to remain financially solvent. In the fall of that year, the first group of students were ready to start off on a theatrical tour of the country with their teachers. Concert performances were their goal, but it was not long after embarking on this type of theatrical venture that they discovered it provided a means for aesthetic success only.

Knowing that a considerable amount of money would have to be earned if the school was to open the following summer, the Denishawn group turned to vaudeville with all its horrors as a means of keeping the Denishawn idea alive.

For the next few years the Denishawn dancers used vaudeville to contact a raw, undancewise American audience and to keep Denishawn afloat with the proceeds of these tours. (During these same years, the troupe likewise was seen in strictly concert appearances, as differentiated from the vaudeville tours.)

Even though the shows given by the group were limited in expressive movement (as we think of expressive movement today) they

THIS BUSINESS CALLED DANCE

by B. L. J.

Dance can be many things to many people. Dance is an art form—probably the oldest art form in civilization—because it is well known that man began to dance long before he began to sing or play a musical instrument. Dance can also be a craft for those who participate in it but are not creators. Dance can be a form of relaxation and amusement for those who dance for their own pleasure and do not attempt to project it to other people. Dance can also be an educational discipline involving its many forms from ballroom to ballet. And, finally, dance can be, and is, a business with ramifications that include the actual teaching and producing, as well as the manufacturing and selling of various necessities and frills, the managing of big ballet companies and the running of the small school.

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The modern shoemaker depends for his livelihood on the business success and prosperity of his customers as well as on his craftsmanship and his own sound business methods. To us in the dance shoe business the enrollment in a school in the middle west is as important as the efficiency of the latest machine we have just installed in our plant.

We say all this to make it clear that the artistic success and the prosperity of the American dance teacher is as close to our interests as our own success and prosperity.

We are instituting this column at a considerable expense to us for only one reason; we want you to be more successful; we want you to have more students; we want you to make more money.

We are not entirely altruistic in offering you our help because by helping you we know that we are helping ourselves. It so happens that your business interests and our business interests coincide. People are your market and our market. Any aid we can give you to increase your enrollment comes back to us in more sales of dance footwear.

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succeeded in introducing to the native American in city and rural area a form of dance that within two decades was to become native in both form and content.

CONTRIBUTIONS of the DENISHAWN School to American Education

When the first Denishawn school closed in 1920 an experimental epoch in educational dance came to an end (see Note 1). During the five years of its existence, students from all parts of the United States, as well as from foreign countries, had participated in the Denishawn program. The understanding which they had gained from their training concerning the value of dance for life and education was, in a sense, a message of culture and beauty which they spread through many communities after leaving Denishawn.

Not all students at the Denishawn school became professional dancers, even though Martha Graham, Doris Humphrey and Charles Weidman are remembered as outstanding pupils.

Many of the students were public school teachers — and it was this group which carried the Denishawn idea to American schools and incorporated many of the Denishawn activities into the educational program.

There is no doubt that some of the Denishawn instruction given public school children was incorrectly taught, the fault of the individual, not the Denishawn idea. Yet there were a large number of teachers who gave faithful instruction and in so doing helped spread the idea of dance in America.

By promoting the number of people capable of disseminating appreciation of expressive dance, the Denishawn idea definitely helped dance to obtain a permanent place in the American school curriculum. However, its most significant contribution was in giving shelter to the dance during the critical years 1915-1930.

America during this period was not sufficiently interested in the art to be overly concerned with its survival. It is conceivable that expressive dance could have become extinct in the country where it was born, had not Denishawn happened in 1915 (see note 2).

Without Denishawn, numerous educators would not have been able to obtain an understanding of the human body as an instrument of expression and communication.

To be continued

Note 1 —

Although the New York City 23rd Street school and Denishawn House, organized during the nineteen twenties, carried on and further refined the work of the first Denishawn school, all major contributions of St. Denis and Shawn to American educational dance can be traced to their first school.

Note 2 —

Gertrude Colby, Bird Larson and Margaret H'Doubler were experimenting with expressive dance during the period 1915-1920, but their efforts were confined to formal education. Thus, the task of "keeping alive" the form of dance which Isadora Duncan rediscovered was, in America, the sole responsibility of the Denishawn school.

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a shawn's eyeview

(continued)

promises to faint the first time every seat in his theatre is filled". In 1946, with the end of gas rationing, one day early in the season word was brought to me that every seat in the house was taken. So, going through the curtain after the playing of the Star Spangled Banner, I took a long look at the totally filled house and did a convincing 'Delsarte' fall. The old-timers, who knew the gag, laughed uproariously; the newcomers looked at each other appalled and said, "The man has fainted — how heartless of these people to laugh. What's the matter with them?" Then I got up and explained that this was one time when a faint expressed joy and not a faint.

Sometimes it seems as if the Father of All Jinxes is at work in the theatre, creating chaos and confusion — but, of course, every other theatre in the world claims that such things happen only to *itself*, so I can only point to some actualities of the summer of 1950 as evidence. I, myself, rehearsing "Prometheus", broke my manacles, did a fourteen foot fall to the stage, breaking a collar bone, but by skipping "Prometheus" and dancing other numbers, went on and danced all six performances that week. A week or two later, while not myself on the program, I had finished my introductory talk and went round to the last row in the theatre to watch the performance. In Patricia Bowman's second dance she dislocated a hip. I got backstage on the run, and with me the resident nurse and doctor, just as she was bravely limping off the stage. When informed that Pat would be unable to continue, I jumped into costume and makeup and thirty minutes after the accident, I was dancing in her place (*not* sur les pointes, however).

For top place as a trouper, I really must nominate Mia Slavenska. In her first ballet of the season, her leading dancer had torn a muscle and dropped out the night before the performance. Billy Ross, one of our advanced ballet pupils, rehearsed the role in the Cesar Franck Symphonic Variations, and performed it the same night. In the middle of this performance all but one circuit of lights blew out, and no one could locate the trouble. So the company went on dancing with one only flood to light them. Later, when Mia was dancing her "Salome" to recordings, the sound system itself gave out. So we broke out my touring units, each with its own turntable and got that working; and she danced the first side of the record. When we turned on the second record, all we got was the sound of banshees wailing! I'll never know why. So there was nothing for it except for Mia to improvise Salome's pantomime in total silence. I've known dancers to go livid after such an experience and have to be interred in a rest home for weeks — at the very least you can expect a storm. When it was all over, there was not one word of reproach from Mia. She was serene and resigned, as much a philosopher as a dancer.

There are so many other great moments that come back to me when I look at this theatre: new works first premiered to achieve great fame elsewhere; children, like Tanaquil LeClercq, making early professional debuts, the thrill of seeing the promise of the great ballerina to come, the time Ruth Page and

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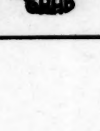

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the kids in the Ballet Russe de Monte Carlo arrived after lunch on a matinee at 4:00 p.m. day to put on THE BELLS and rehearsed in the middle of a heap of scenery and costumes until 4 o'clock, when press agent Fern Helscher rushed into the theatre and shouted, "*Will* you or won't you please get the heck out so I can let that audience in! I can't hold them back!" . . . moments like those in the fantastic "opera department" summer when I got to know and love Marie Powers, who often sat on the side lines "holding the book" for far lesser artists, who came into her own after singing in THE MEDIUM at Jacob's Pillow.

I look forward to the summer of 1951 knowing full well that any day I do not have to cope with a crisis, complete with horns and tail, won't be a normal day. But tomorrow's crises and headaches are already buried before they happen, outweighed by the beauty, the richness, the happiness of living for dance, in the company of countless others who feel the way I do about dance, about this theatre, out here on a mountain top in the Berkshires. I can only look at this young, but already historic theatre and say, "Your turn *again*."

Pique Tours

(*continued from page* 18)

turned only 3/4 of a turn, so the body is still facing straight front, although you travel to the right (or left) side. Note the illustrations of the positions approaching the *pique* and at the *coupe*. Repeat in series of 8 at a time.

EXERCISE XXV: OUTSIDE PIQUE TOUR

Ballet students understand that an *inside turn* consists of turning to the right side on the right foot; an *outside turn* consists of turning to the right on the left foot. The *outside pique tour* therefore is started by opening the left leg out to the side, (crossing it over the right foot) *pique* to point, bringing the arms to a circle as before, and placing the right toe in front of the left knee (keeping the right knee turned out to the side); the body turns to the right, making a full pivot. The *coupe* is executed by stepping down to the right foot and pointing the left leg straight to the side. As you do a series of these turns, the left leg should remain straight and toe pointed, each time swinging about a one-fourth arc as it goes from the *coupe* to the *pique*. Repeat in series of 8 to each side.

NOTE: Because of the turn of the body necessary in order to place the left foot on the right side, it is impossible to practise the *pique* for an outside tour without turning. But you can practise facing a mirror, in one place: *pique* onto left point, placing right toe in front of left knee, bringing arms to a circle; *coupe* onto right foot, opening left leg to side. This may be done in one place and repeated until the movement is sharp.

TO BE CONTINUED

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does your child like to practice?

continued from page 16

14) Seek every opportunity to give your child an honest compliment. Expect her to do well and she will. Constantly criticize her and she will become more of a problem each time. Always make certain that honest praise overshadows the corrections. Praise will work wonders.

FURTHER SUGGESTIONS

The inspiration to be gained from seeing good dance photographs in a magazine or famous ballet companies on stage or well chosen recitals is infinitely valuable. However, your children should constantly be reminded that the great stars they see all started just as they are starting. It has become a *cliche* that the most difficult child to train often has the most talent. These are prone to temperamental behaviour and irritation at having to settle down to laborious beginnings. It takes real wisdom on your part to carry them over this hurdle.

Never allow your child to get into a one-tempo habit. The completed dance or step should be practiced in three different tempos: slower than normal, normal and faster than normal. The speed of practice at home does not always match that set by your teacher. Practicing at one speed will make it difficult for the child to learn to perform to diverse musical accompaniment. Musicians invariably change tempos. If the same dance is done slowly, add more motion and larger steps; if fast, cut down on traveling and take small steps.

Little people between the ages of three to seven should not be forced to concentrate for more than fifteen to twenty minutes at a time. Their little heads get quite rattled with longer periods of practice. Short periods two or three times a day are sensible. Preferably, have them face a blank wall where there will be no distractions.

The average teacher suggests a minimum of thirty minutes and a maximum of one hour daily practice time. (Professionals rehearse as much as four to six hours a day when preparing new material.)

Children are remarkably like adults in that they also have their "off" days and sometimes will accomplish nothing whatever on such days. Their progress should be viewed from over a long range of months instead of from the moment.

The *greatest danger* for parents is to expect too much of little people. Regularity in attending lessons and in showing determination to learn are the essentials. Accept the good with the bad. They will add up to the BEST in surprising accomplishment.

Finally, should a child be forced to practice? *By all means* if a sensible plan is followed and the child is not pushed to the edge of showing abnormal symptoms of fear or illness. Children are hardly in a position to realize the benefits to be derived from good dance training. Later in life they will appreciate the great thing you are doing for

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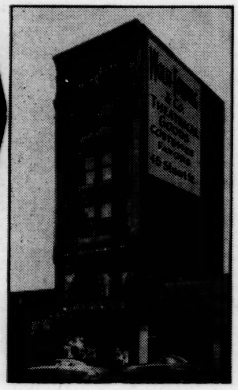

them now in giving them dancing lessons and urging them to practice at home.

During the past decade or two, certain new experimental public school systems have been devised to permit the child to do as he pleases most of the time — in the interest of "progress". This experimental period has developed the greatest number of problem children in our history. The attitude of "Don't force the child at any time or he may grow to hate it" is a fallacy of the prime order. More often than not, children would not attend any school at all if they were not made to do so.

You can view your position as the child's practice period guardian as a responsibility equal to the teacher's and as a favour to your child which she — and he — will one day acknowledge wholeheartedly.

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the concert season

(*continued from page* 10)

gusto (especially by singers Mary-Ellen Thompson and Robert Wright), but it was lacking in subtlety both in the libretto and in the score. As a result, what should have been moving was at times almost clinical.

Mr. Brooks also contributed the choreography and score for TRIPTYCH, a group work that began with promise as it depicted the dual search for human contact and self-autonomy. The promise was not resolved in the somewhat tentative attempt at group impetus of the concluding section.

Miss Munt's two new solos, THE SAME IN ANY FLAVOR and LEASH BOUND, satirized the dull routine of a gum chewing moron and the tyranny of dog walking. Both dances depended too heavily upon props and external device to convey ideas that should have come through telling movement.

•

THEATRE DANCE, INC.
at the 92nd Street YMHA Dance Theatre
April 28, 1951

The Theatre Dance, Inc. program of April 28 at the 92nd Street "Y" came forth with a pocketful of diamonds in the rough. The program was balanced between repeated works and premieres. The repetitions consisted of **La Meri's** captivating Spanish rhythm study, SINFONIA MENUDA; **Stuart Hodes'** FLAK; **Judith Martin's** whimsical but overly long IXTLAN; and **Betty Lind's** little triumph of insight, IN QUIET DESPERATION. It's a mystery why this last piece (with Ruth

Harris's keenly understated portrayal of the protagonist) isn't gobbled up by a musical comedy director or a television program of the caliber of the Sid Caesar Show.

Ruth Harris also performed in a work of her own devising. Called PAVANE, it depicted a woman's search for an ideal love. The search was motivated by an initial solo during which Miss Harris held the stage with a fine combination of dramatic conviction and technical command. But she was unable to enlarge these traits in terms of her group, which consisted of seven bewildered young men clad in white union suits that made them resemble large rabbits.

After the group had scrambled off stage, Miss Harris was confronted by her true love, who had been standing there all the while. But by this time it didn't much matter, for the greatest emotional tension had been generated in the opening solo and never intensified thereafter.

Edith Stephen's solo, WATER COLOR, was imaginatively realized in every aspect but the dancing. The Debussy score, the water green lighting, and the myriad colored bathing suit all captured the proper hydrous quality. But Miss Stephen was far from fleeting or fluid in her dancing. Instead, she resembled an Amazonian odalisque as she rolled about or lay on her back and rubbed her raised legs together.

The most interesting aspect of **Merle Marsicano's** solo suite, THREE DANCES, was the balanced collaboration between Miss Marsicano and composer-accompanist Morton Feldman. The dances were movement studies similar in mood, similar in structure, different in dynamic tension. The first had a flowing quality, the second a weighty pendulous quality, and the third had a reaching, forward thrust. All had faintly Spanish overtones. But even with their subtle differences, the dances would have seemed like endless sentences without Mr. Feldman's punctuation on percussion and prepared piano.

Robin Gregory's group piece, HERE WE GO ROUND, was a somewhat clinical but carefully stylized study of the frustration and clumsy experimentation attendant upon growing up. She centered her material about the simple world of childhood and the challengingly heterosexual existence of adolescence.

Throughout there was an unreal, disembodied quality, as though the dancers were going through some sort of stiff ritual. There were hints of social dancing, jealousy, young love, loneliness, all presented a though they didn't really exist for the people engaging in them. Unfortunately, this state extended to the audience and prevented the dance from becoming an emotional experience, instead of merely an intellectual exercise.

●

JEAN LEON DESTINE and Company at the American Museum of Natural History
April 27, 1951

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Léon Destiné and as a consequence, about his work.

In his concert of April 27 at The American Museum of Natural History the marks of civilization made themselves pleasantly felt in the dignity and discipline of Mr. Destiné's dancing; in the courtliness of his behavior toward his lovely partner, **Jeanne Ramon;** in the relaxed neatness of the group members; in the suitable and attractive costuming.

But Mr. Destiné specializes in the dance of Haiti, which means that he works in an idiom many of whose aspects are deeply and actively primitive. And so the restraint and objectivity of civilization were sometimes a handicap. For example, Mr. Destiné's portrayal of a WITCH DOCTOR was animated but not possessed. (By "possessed" we do not mean hysterical, but rather in clear and uninhibited contact with the powerful roots of animistic belief.) The same was true of his SPIDER DANCE and of Miss Ramon's AFRO-HAITIAN DANCE. Only the final group piece, a voodoo ceremony called REVOLT OF THE SLAVES, approached true intensity.

The remainder of the program was devoted to the pleasant little semi-pantomimic dances of play and courtship with which Haiti abounds and which are refreshing in limited quantities. Drummer Alphonse Cimber and native musicians Ti-Marcel and Guy Durosier added appreciably to the sunny proceedings.

•

MIDI GARTH, NONA SCHURMAN, STUART HODES
joint recital at the 92nd Street YMHA
April 15, 1951

The prime requisites for a creative dancer are something to say and the ability to say it. Various combinations of these two requirements were present in the concert of **Midi Garth, Nona Schurman,** and **Stuart Hodes** on April 15 at the 92nd Street "Y".

Nona Schurman's stage presence is attractive, her movement style is free and open. But she draws upon limited creative resources. In her two most ambitious solos, OF NIGHT AND TIME and HOSTAGE OF HATRED, she substituted quantity of movement for clarity of idea and freshness of feeling.

In her solo, THE WAITING, Miss Schurman was evidently dealing with an emotional situation closer to her range of experience, and so the dance had point. But it was a trifle overstated for the subdued melancholy of the singing accompaniment. Her amusing IN THE STUDIO was the only dance in which Miss Schurman really had something original to communicate, and the result was an amusing and well knit exposition of the throes of dance composition.

Stuart Hodes has something to say, but he has not yet found a completely expressive voice. His trio of short solos entitled SURROUNDING, UNKNOWN were a sensitive exploration of nature elements. They achieved delicacy without being precious.

In his more ambitious works, DRIVE and FLAK, he protested eloquently against the

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pressure of contemporary living and against the disentegrating experiences of war. Both dances were concentrated in feeling, forceful in design. And FLAK, with its violent tremblings and shattering falls, was perfectly mated to its Bartok score.

But, unfortunately, Mr. Hodes has a tendency to hollow his chest, draw his head forward, and offer his gestures apologetically, rather than affirmatively. The result is a negation of choreographic purpose.

Midi Garth belongs to the small handful of artists who have a clear picture of what they're after and who pursue it with a stubborn honesty unbowed by the pressures of popular taste.

Her PREDATORY and DECISIVE MOMENT were simply designed pictorial studies of destructiveness and of that tenuous moment when one becomes adult through making a decision. But they were only preparations for the tingling, pared down directness of NO REFUGE. Here was a study in human anguish, deeply felt and imaginatively portrayed. In the first part called WAKING, Miss Garth, clad in a shade of blue that contrasted electrically with the pink cyclorama, looked as though she were reaching up through infinities of space. It was frustration at its most limitless. In the second section called DREAMING she clung to a chair and groped and swam through nothingness until she started to sudden awakeness.

Miss Garth's only light number, WORSHIP OF A FLOWER, gave her the opportunity to denude a huge flower, leaves and all, like a Chaplinesque Giselle.

•

The Greek dancers, **Lida Alma** and **Yianni Fleury**, framed themselves with a variety of talent in their concert of March 30 at the American Museum of Natural History. And the frame proved more interesting than the picture.

The program, which deals with the dances and songs of all-time Greece, was pleasantly narrated by Michel Corhan. And the three song interludes were entrusted to a beguiling creature named Sonia Cortis.

Greek folk dancing for a group is a fascinating pattern of crossing feet and gentle absorption. And its rhythms and direction remind one of the waves of the sea. This spirit was nicely caught by an amateur group emanating from a local segment of the Greek Orthodox Church.

Miss Alma and Mr. Fleury began their offerings with a genuine contribution never subsequently matched. Called PICTURES FROM THE LIFE OF ANCIENT GREECE, it was based upon graphic depictions of Greek dancing. This kind of realization is difficult to do with originality and animation, and they succeed admirably, Particularly was this true of Mr. Fleury's Pyrrhic Dance with its simple warrior gestures punctuated with startling leaps and falls.

After this came dances about fauns, lambs, and bucolic flirtation with Mr. Fleury leaning heavily upon grotesque and exaggerated mime and Miss Alma making use of an incompletely digested ballet technique.

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dancers on video

continued from page 7

sequined West Indian — perhaps a little less svelte.

Maggie Banks, who is one of the outstanding dancers in Starbuck's group on Show of Shows, teamed with **Tommy Wonder** for several appearances on the Vaughn Monroe Show (CBS-Sun.) **Harold Lang** and **Helen Galagher** were unflaggingly vivacious on a number of programs, including the Comedy Hour (NBC-June 10).

Team with best choreographed numbers is **Phyllis Gehrig** and **Don Weismuller,** last seen in their "Love For Sale" Dance on Stop the Music (ABC-June 7).

Team most in evidence the last few weeks was **Betty Luster** and **Jack Staunton,** who illustrate how far you can get by being very ordinary.

It is a pleasure to welcome a new dance director in TV, and that is **Catherine Littlefield,** now doing the Ford Festival (NBC-Thursdays). We hope she gets a free hand, for she has imagination and a wide vocabulary of theatre dance.

Best dancer on TV recently has been **Trini Reyes** who turned up on everybody's show and stole it. She was especially enchanting when she waved aside Xavier Cugat's band (Cavalcade of Bands — Dumont, May 29) and let her crackling heels and fingers say it all in a Bulerias.

Very puzzling is the low caliber and low taste of the dancers on amateur programs. Don't the good pupils ever try? Or are the MCs the ones who are so taken with the tap-toe tricks. Even Paul Whiteman, whose Sunday Revue features some above average dancing, encourages the most awful youngsters on his teenagers program.

via the grapevine

continued from page 6

25th at the Great Northern Theatre, Chicago, and June 18th at the Cort Theatre, New York. Both concerts offered a fairy tale fantasy called "Once Upon a Time", reviewed in this issue, on page 7, by Ann Barzel . . . Dancers interested in **Fanny Elssler** memorabilia will have a field day at the New York Public Library exhibit, which opens June 21, the 100th anniversary of her last performance, in the Music Division of the Central Branch. This fascinating exhibit was been prepared and staged by Miss Genevieve Oswald, dance reference librarian of the Division . . .

LONDON . . .

The Birthday Honours List, published on June 7 (the King' official birthday) included a C. B. E. for "Miss **Margot Fonteyn** (Miss Margaret Hookham) for services to the ballet."

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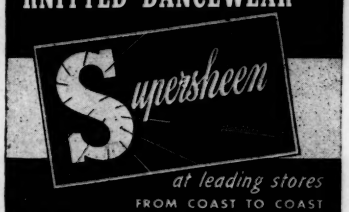

at leading stores
FROM COAST TO COAST

London had a feast of Spanish dancing during June, for **Rosario and Antonio** made their first appearance here in a short season at the Cambridge Theatre from June 14th, while **Jose Greco** and his company returned for a season at the Sadler's Wells Theatre on June 18th. Grateful as we are to see such fine artists as Antonio and Greco and their companies, it is a pity the seasons had to coincide so exactly. Many lovers of Spanish dancing spent the month of June wishing they were twins.

Alexandra Danilova appeared with Festival Ballet on May 28th and had a big welcome back to London, especially for her Street Dancer in BEAU DANUBE. **Mia Slavenska** joins the company June 18, as guest artist. Dolin's PAS DE QUATRE was revived June 4 with **Markova, Danilova, Riabouchinska** and **Krassovska,** and was a personal triumph for Markova. PRINCE IGOR is to be added to the repertoire on June 19 when the Polovtsian Warrior will be danced by **Vassilie Trunoff,** a young character dancer who has made a considerable name with this company.

Paul Draper was presented by Ballet Workshop at the Mercury Theatre on three Sunday evenings in May and had a rapturous reception from the audience — **Marie Rambert** herself leading the cheers.

Cecil Sharp House, which was built as the headquarters of the English Folk Dance and Song Society and as a memorial to Cecil Sharp, and which was partially destroyed by bombing during the war, has been restored and was reopened by Princess Margaret on June 5. The original building has been modified and enlarged to provide increased facilities. Princess Margaret is herself an enthusiastic and accomplished folk dancer.

Mary Clarke

•

PARIS . . .

A completely unheralded troupe of dancers has overnight captivated Paris, filling the Theatre Marigny to capacity every night, booked for a four-month stay, and receiving unanimously laudatory criticism. The Latin-American Ballets of Joaquin Perez Fernandez, created in Buenos Aires in 1940, have toured Central and South America twice under the name of **"Compania de Arte Indo-Americano".** This is the first visit to Europe; their first tour of the U.S.A. will take place in 1952.

Christine Vaussard and **Constantin Tcherkas** have the leads in the new **Leonide Massine** ballet, "Le Bal du Pont du Nord", created for the Opera-Comique, one of the few really good ballets produced here in recent years. It has an excellent score by Jacque Dupont.

The Opera will premiere a new ballet called "Cinema", with decors by the famous Touchagues.

Members of the Grand Ballet Marquis de Cuevas enjoyed an unexpected vacation on the shores of Lake Geneva, as a result

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of the cancellation of their German tour. Sponsors of the German trip apparently forgot to deposit the usual guarantee.

Rosella Hightower, Harriet Toby, George Skibine, George Zoritch and **Serge Golovine** were star dancers appearing in the Sauguet ballet "Les Saisons", created by **Massine** for the Bordeaux Festival. The ballet has received the Prix Italia.

Golda Antignac

•

CHICAGO . . .

Summer theatres are springing up around Chicago and many have places for dancers on their stages. **Beatrice Stronstorff** and her group will appear in "Dark of the Moon" at the Michiana Shores Theatre. **Madge Friedman** and her Story Book Theatre will give several matinees in Hinsdale's Salt Creek Theatre.

Talking of Hinsdale, Mr. R. Blank of the Hinsdale Community House arranged a Sunday afternoon affair to plug **Chicago Ballet Guild** with much enthusiasm all the way around. **Barbara Steele, Jane Bockman, Lloyd Tygett, Luca Bartosek** and **Kenneth Johnson** of the Guild appeared in excerpts from **Charles Bockman's** "Divertimento" and "Turbyfill" and Bockman's "The Words Beneath Us". Pupils of Hinsdale's **Marguerite Kincaid,** among them Guild dancers, also performed . . . **Neal Kayan,** Chicago's ace dance-accompanist, was drafted from the audience to improvise a score for the poem ballet when the recorded score failed.

Saida Gerard and group danced in the Warsaw Ghetto Memorial production at Orchestra Hall on May 27.

Valerija Riekstina, Martha Skijina, Rudolfs Saule and **Eizens Mezulis,** all formerly of the Latvian Grand Opera Ballet, gave a program in the 8th St. Theatre on May 20 and proved how far behind Europe has lagged in the development of ballet. They caressed flowers, or tossed them; floated veils and gave like crazy with the expression (with much turned-in positions and faulty technique). A pas de deux to Adolphe Adam's Le Corsair brought back those nostalgic photos of pseudo-oriental costumes and point shoes.

Ruth St. Denis has been queening it for several weeks with lectures and radio and TV appearances. Her concert at the Opera House on May 20 included her history making Nautch, Cobra, Incense, Salome and a Blue Waltz from the "visualization" period, also some of the "divine" hocus-pocus she goes in for today.

The **Hamilton Dancers** are putting on an in-person appearance on the stage of the Chicago Theatre, beginning June 8th.

Ann Barzel

•

LOUISVILLE . . .

Twenty members of the **Lilias Courtney Ballet Company** travelled to Pineville, Ky. to dance in the annual Mountain Laurel

Festival on May 24. The performance was presented in a natural amphitheatre before the Queen, her court and the Governor. The group also danced in the evening for the Princess' Ball.

T. L. Jordan

•

BOSTON . . .

Dorothy Koch, head of the dance department at Sargent College, is teaching in Petersboro, N. H. for five weeks before going on her well deserved vacation on the West Coast. . . **Harry Raymond** out of the hospital; his smile has been missed. He will rest at Well's Beach for the Summer and return to the **Russell Curry** Studios in September. . . **Martha Royce** has announced her engagement, but promises not to give up her dancing, which is good news. . . **Ruth Sandholm's** choreography for the William Saroyan musical which had its premiere at the Boston Conservatory Auditorium was really the high point of the play. . . The Boston Conservatory of Music is now the first school in the State of Massachusetts to offer a Bachelor of Fine Arts degree to students majoring in dance and drama. . . **Baird Hastings'** lecture at Exhibition Hall on "The Arts" was one of the most rewarding Bostonians have ever had the pleasure of hearing. It is to be hoped that Mr. Hastings loves Boston, so that he will remain and give us the pleasure of hearing him again and again. . . **Janice Paige** soon to be a bride, but will continue teaching at the Allston Studio.

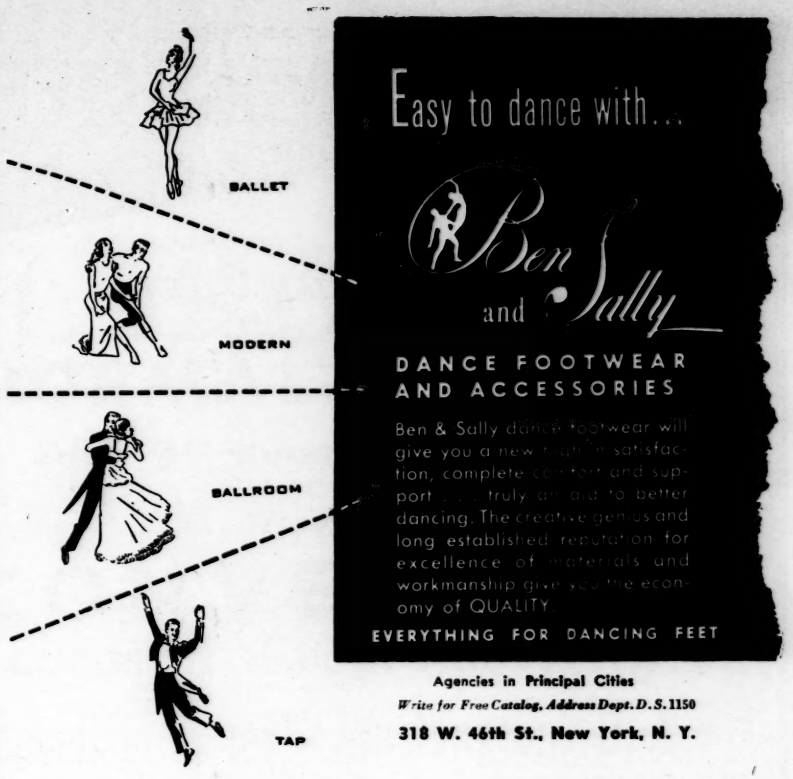
Eugene P. LeSieur

•

HOLLYWOOD . . .

Robert Alton has severed his connections with M.G.M. after a number of years as top dance director. . . **Lasar Galpern** has taken over the ballet classes at Highland Playhouse. **Lila Zali,** soloist with Galpern's Coronet Ballet Company, is his teaching assistant. **Michel Panaieff** will be guest of the Ballet Nelsy Dani, a resident company in Mexico City, June 22nd. Panaieff will rehearse the company in his own ballet "The Dress — or Crime Does Not Pay" for their repertory. **Robert Bell** will teach for Panaieff while the latter is in Mexico City. . . **Sujata and Asoka** presented a week of performances of Indian and Tibetan dances. The couple have been house guests of **Dorothy Lee Tifal**. . . The **Ruth St. Denis Foundation,** of which Miss Tifal is director, presented Triancia on June 13 in a recital of story and dance titled "A Trip from Ancient India to Modern Spain". . . **Olga Lunick** has been engaged by Russell Lewis and Howard Young as choreographer for the tent operas they are staging in Sacramento this summer. In addition to dancing the leading roles in her own numbers, she will be playing some dramatic parts.

Selma Jeanne Cohen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Ballroom

DON FORD
Ballroom

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Ballroom

Immediate Deliver
EVERLAST TOE SHO

. . . with the fatigue
"Rainbow Arch" an
on-the-square toe.
made in pink, white
black. Sizes 9 small to
large. A to EE widths.

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the Imperial Ball
Russe, handmade
world's finest cobble
Pleated satin toe. Pink
black. Sizes 9 small to
large. A to EE widths.

Immediate Delive
SOFT TOE BALLET

. . . handmade of plia
leather to shape to y
foot. Fully lined, sh
pleated toes. Any col
Sizes 8 small to 9 la
to D widths.

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